

# STUDIO LIGHT

A MAGAZINE OF INFORMATION  
FOR THE PROFESSION



PUBLISHED BY THE  
EASTMAN KODAK COMPANY  
ROCHESTER NEW YORK

FEBRUARY 1920

# SEED PLATES

Wherever plates are used the quality of Seed Plates is recognized. And there is a Seed Plate for every photographic purpose.

Seed 30 Plates have speed, fineness of grain, exceptional latitude—qualities that make them ideal for portraiture.

*It's a Seed Plate you need.*

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers'.*

The large print on

# ARTURA CARBON BLACK

is more than an enlargement, it  
has contact print quality that  
makes it sell as readily as a  
print direct from a negative.



Eastman Kodak Company,  
Rochester, N. Y.

*All Dealers'.*



EASTMAN PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By J. D. Strickler  
Pittsburgh, Pa.*



# STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE • THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

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No. 12

## EASTER ADVERTISING

After the holiday business comes Easter. The interim may be a period of relative quiet; with the majority of photographers it is, but that's the time to advertise. Get the Easter business coming early by getting the public to think of photographs as appropriate Easter remembrances.

Our Easter advertising for the photographer which will appear in the March magazines, is confined to the women's publications, and it includes the best of them. The copy was shown on page 23 of the January *STUDIO LIGHT*:

In place of an Easter card—your photograph.

Both seasonable—but one a permanent reminder of you.

There is the usual amount of white space around this and the customary line at the bottom, "There's a Photographer in Your Town," and beneath this we have added a line to bring them in

early: "An early appointment means time for careful work."

If you have been following up the advertising we have done in the past there is no need for us to bring its advantages to your notice.

If you have not been an advertiser, be one this year. Begin with the Easter season and let the people of your town know that you want their business. Suggest photographs for every possible occasion—keep photographs in their minds so that when the occasion does arise they will think of a photograph as the most appropriate gift, especially for Easter.

The combined circulation of the magazines in which this Easter advertisement will appear is over six million. The copy used will occupy a full page in the *Ladies' Home Journal* and one-quarter page in *Woman's Home Companion*, *Pictorial Review*, *Delineator*, *Designer*, *Woman's Magazine* and *Vogue*.

Practically every woman who is going to buy a new gown or a new hat or other Easter finery will buy at least one of the above magazines which will be brim-full of Easter styles. Our advertisement for Easter photographs will be read and it's quite natural for a woman to think of having her photograph made when she looks her best.

From a psychological standpoint we couldn't think of a time when such copy and such mediums would pull together better, and we feel sure you are going to feel the effect of this advertising.

We wouldn't advise you to sit tight and wait for it to come to you, however, but to get your local advertising started in time to boost it along. Easter comes April 4th this year.

While we are on the subject of advertising we want to recall that slogan that is appropriate for any occasion:

Your friends can buy  
anything you can give  
them—  
except your photograph.

Just bear in mind that this is a slogan you can't very well wear out. It improves with repetition. If you are at any time in doubt as to the copy you will use in a newspaper space which you have reserved, use this slogan. You may use a headline: "At Eastertide," "At Christmas Time," "On Their Anniversary," or some

similar line and then the slogan, but don't hesitate to use it because it has been used. It's repetition gives it its greatest value.

Advertise—get out a few special Easter styles and keep your display case fresh and attractive and we predict you will have a good Easter business.



## INTERESTING POINTS OF LAW

### COPYRIGHT

In the following article and in others which will follow, are cited a number of cases and decisions on points of law which will be of general interest to our readers.

—EDITOR.

We have become so accustomed to the copyrighting of photographs that it seems impossible that a question could ever have arisen on the subject. Yet, it took a decision of the U. S. Supreme Court to decide that the words "author" and "Writings" used in the Constitution (before photography had been discovered) were broad enough to cover a photographer and his work.

The Court laid considerable stress on the fact that the purpose of the Constitutional Provision is to promote science and the useful arts, and the decision was that not all photographs were copyrightable, but only those which showed the exercise of taste or artistic choice, or made an appeal to the higher emotions.



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Pittsburgh, Pa.*



The earlier lower court decisions were not so favorable as they had shown a tendency to restrict pictures that could thus be registered. A price catalogue containing numerous cuts of bathtubs, washbowls, etc., made from photographs, was held not a proper subject for copyright.

Similarly, a series of photographs of furniture used in a catalogue were held not registrable by copyright, and the court seemed to think that any photograph or picture, no matter how attractive in itself, if intended for advertising purposes, could not be copyrighted. This was rather discouraging.

The Supreme Court again came to the rescue, as it were, with a decision holding that designs of circus posters in rather lurid colors and with the attention attracting features that a circus poster generally embodies, and showing ballet dancers, living pictures and acrobatic performers, were properly subjects for copyright, since such pictures required a considerable degree of skill of selection and design to be successful in their intended purpose, which was considered a useful one. This gave protection to advertising pictures and was the beginning of decisions that were helpful to photographic copyright.

Other decisions have held as properly subject to copyright protection, catalogues including

photographic reproductions of plaster statues for church decorations, cuts of brass goods, electric fixtures, etc., and models wearing newly designed and attractive apparel, lines of work in which photography has been extensively used. In these it was pointed out that commercial photography and illustrating required a high degree of skill and taste and a knowledge of lighting, etc. It is thus apparent that there is a tendency to broaden the scope of copyright protection to cover any useful reproductions and to recognize the skill and taste and originality of the photographer.

#### PROTECTION AFFORDED BY COPYRIGHT

One defendant who reproduced a copyrighted photograph of a Public Library on Fifth Avenue, New York, urged as a defense, that a picture of a public building can not be so protected, as anyone has the right to photograph it, but the court pointed out that the selection of a proper time and kind of day, viewpoint and selection of grouping in the traffic showed artistic ability and that the picture was properly registered. This was indeed a very interesting and important decision.

The above leads up to the question of what the protection afforded by a copyright is. Obviously, anyone could photograph a public library and from the same



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viewpoint, but one person can not, by copyrighting one photograph, prevent others from using the same material whether it be a building, a monument, a mountain, a general landscape, or a person. This is discussed at length in the decision last mentioned.

Another interesting case was that of a photographer who copyrighted some photographs of Mme. Loie Fuller in various dancing poses. A newspaper printed some wood cuts of the same person in dancing poses. A comparison showed that they were not apparently copies of the photographs and there was no infringement. The photographer could not prevent others from making pictures of the same poses. The copyright was of the photograph only, not of the dancer and her dancing poses.

A case involving a somewhat similar point, but even more interesting, was that in which a photograph of a young lady was made and copyrighted as "Grace of Youth" and all rights therein sold by the artist. Two years later the same photographer took a picture of the same model in practically the identical posture of the first picture. The only apparent differences were that the young lady was smiling and held a cherry stem in her mouth. The picture was entitled "Cherry Ripe" and placed on sale.

In the discussion of the case

the court said that a copyright does not cover anything but the picture, that any other artist could use the same material and make a new picture that so closely resembled the copyrighted one that it would pass for it and would not be infringing the copyright. But in this case when the same artist did this he was considered to be using the experience gained in taking the first picture in making what was in many ways a duplicate of his first picture, the rights to which he had sold, and was held to be infringing what had been his own copyright. He had been able to sell his rights in the picture because the copyright made it of special value, but the law did not protect him in using his experience to make a second picture which would, in a measure, destroy the value of the first, for which he had been paid. Such decisions of the courts give one a wholesome respect for the justice with which our laws are interpreted.

From such decisions one not only secures a good knowledge of the law but its application as well, and as similar cases may arise at any time, a knowledge of previous interpretations of a point of law may prove very useful.

*(To be continued.)*



For the best print, use *Elon*

*We make it—we know it's right.*



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## THE MAN WHO MADE THE PICTURES

The fact that you can make artistic portraits is not always an indication of success. You must also be able to sell them—to convince the customer that the type of picture which represents your ideal *is* artistic.

Every photographer has ideals but not every photographer sticks to them as persistently as has the subject of this brief sketch. For this reason the pictures we see in Convention Exhibits do not always represent the work a photographer sells.

Occasionally, however, a man will hold his ideals higher than mere financial gain and when he does he takes a short cut to recognition. The road is full of humps but the man who takes it and is able to stick to it succeeds.

We do not wish to paint a picture of an idealist of the dreamer type but rather of a very human and energetic photographer who had certain ideals in which he believed and who had the courage to stand up for them.

J. D. Strickler is just as anxious to do his best for a customer, and to convince the customer that it *is* his best, as he is to make his work convincing to Exhibition Judges. As a result, in the two years in which he has been the proprietor of his own studio in the East End of Pittsburgh, he has not only established

a business built entirely upon his own ideals, but has made a reputation for himself and his work among photographers through the excellence of his Convention Exhibits.

While our illustrations, which Mr. Strickler has himself selected as being most representative of his work on Portrait Film, are especially interesting, we think our readers will also be interested in knowing what advantages he finds in film as a means of producing this work.

Mr. Strickler works with artificial light exclusively and informs us that Portrait Film reproduces certain qualities of his lightings most truthfully and at the same time permits him to work with greater ease and certainty. He also finds that film has wonderful speed and pulls the most out of short exposures. It is fine for delicate work, has a pleasing scale of gradation, produces excellent results against the light without halation, and digs into the shadows, bringing out detail as one sees it. Aside from these qualities, film is easy to retouch but requires very little retouching.

We couldn't have asked for a better recommendation for Film than Mr. Strickler has here given. Film quality is a hard thing to define because we are accustomed to compare all things by some existing standard. Film has created a new standard and while



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the Film user readily recognizes the advantages of Film quality, he sometimes finds it difficult to describe.

Like Mr. Strickler, many photographers are finding special advantages in the use of artificial light. There are also disadvantages, but these are not apparent when Film is used. To the plate, artificial light is harsh. This is true of all artificial light, but especially of flashlight. Partly because of its long gradation scale but, to a more noticeable and definite degree, because of its non-halation qualities, Film overcomes the objections to all forms of light that by former standards would be considered harsh.

It is such qualities as these that have enabled the photographer to use any light, and to produce better results with greater ease, and we do not think that any of our readers can say there is a note of harshness in the excellent examples of Mr. Strickler's work which we have reproduced.



*For Films or Plates*

## EASTMAN CRYSTAL PYRO

*For Papers*

## ELON

*We make them—we know  
they're right.*

## INTENSIFICATION

A SIMPLE METHOD OF PRE-  
DETERMINING RESULTS

Of the processes of after treatment of the negative intensification is used much less than reduction, possibly because of the methods themselves or because the results do not seem of sufficient advantage to make intensification worth while. There are, however, many cases where intensification is very necessary if the best results are to be secured, and a trial of the following method, which really gives more density and contrast than the methods commonly in use, will convince one that it is not difficult and that results are certain.

It is a matter of common experience among photographers that a pyro developed negative has a greater printing density and contrast than a neutral grey negative of equal visual density and contrast. It is also fairly well known that the strength of the pyro color can be varied over a wide range by suitably altering the strength of the constituents of the developer, especially that of the sulphite. A pyro developer without sulphite gives an extremely yellow negative, while sufficient sulphite can be added to the developer to produce a negative with no visible yellow color.

Several methods of photographic intensification now in use





mean a developer similar to the Seed A, B, C Pyro Developer. We will suppose that you use a pyro developer giving the normal amount of stain. By bleaching in ferricyanide and redeveloping in the same normal pyro the increase in contrast is about 15%. By using one-half the normal amount of sulphite in redeveloping the contrast is increased about 40% and by leaving out the sulphite entirely the contrast is increased about 80%.

A greater increase in contrast can be secured when the negative has originally been developed with Elon-Hydrochinon, because, if it has approximately the same density and contrast as the pyro developed negative, this density is almost entirely due to a heavy silver deposit, whereas the pyro negative has a much lighter silver deposit and the difference is made up by the stain. Because of this heavier silver deposit the Elon-Hydro developed negative will take up more stain, the result being as follows:

By bleaching in the permanganate bleach and redeveloping with normal pyro the increase in contrast is about 15%, with one-half the amount of sulphite in the developer, 50%, and with sulphite omitted entirely, 100%.

With the regular A, B, C pyro formula as a redeveloper in which A is the pyro solution, B the sulphite solution and C the car-

bonate, it is a simple matter to use 1 oz. each of A, B and C or to use 1 oz. of A and C to  $\frac{1}{2}$  oz. of B or to omit B entirely and so secure any desired degree of intensification within the limits of the process.

#### PERMANGANATE BLEACHER

A—Potassium Permanganate . . .	70 grs.
Water to make . . .	32 ozs.
B—Sodium Chloride (Salt) . . .	$5\frac{1}{2}$ ozs.
Sulphuric Acid 1 oz. 3 dr.	
Water to make . . .	32 ozs.

For use take A 1 part, B 1 part, water 6 parts.

After bleaching, which will require three or four minutes, the negative is cleared in a one-half per cent. solution of sodium bisulphite, rinsed in water and redeveloped in a strong light, preferably daylight.

#### FERRICYANIDE BLEACHER

Potassium Bromide . .	150 grs.
Potassium Ferricyanide	1 oz.
Water to make . . .	32 ozs.

When the negative has been thoroughly bleached, wash for several minutes and redevelop in a strong light.

The amount of intensification with the above process is predetermined. It does not depend upon the time for which the negative is bleached or redeveloped, for these processes are carried to completion. Another important fact is that the intensification or reduction by this process is pro-



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portional, that is, the contrast is changed by the same ratio for all parts of the negative.



## NEWS OF THE NATIONAL ASSOCIATION

The annual meeting of the Board of the P. A. of A. has come to be looked upon as the opening gun of Convention activities, but the annual meeting will not be held this year until some time in March, as the location for the 1920 convention has already been selected and plans for the convention are under way.

We have already made mention in the November and December numbers of *STUDIO LIGHT* of the Interstate Trophy Competition which will probably stimulate interest in the picture exhibits and make them a most interesting feature of the 1920 convention. And now comes word of another novel feature which is being contemplated.

The plans which are now in preparation contemplate the erection of a complete studio on the big stage of the Milwaukee Auditorium Hall and it will be as nearly an Ideal Studio as it is possible to make it. It will necessarily be a one floor studio but it will be complete in every detail from the display case at the entrance to the skylight and finishing rooms.

It is proposed to fit up this

studio with every conceivable time and labor saving device that has found favor with the profession. Brick walls and ceilings can not be expected, of course, in a temporary structure, but there will be walls to separate the various rooms and the arrangement will be planned to show how the various studio departments can be placed and arranged to secure the maximum of efficiency in routing the work through the studio.

Each department will be in charge of expert demonstrators who will show the working of the various appliances shown. The National Conventions are visited by hundreds of photographers from the smaller towns who seldom have an opportunity of seeing how the working system of a thoroughly modern photographic establishment functions and this will give them the desired opportunity.

The reception room will have all the latest devices for the display of samples, the entering of orders, handling of proofs, caring for finished work, methods of bookkeeping, etc. The posing room will be fitted with just the right kind of furniture and the proper amount of it, the necessary artificial lights, backgrounds and studio apparatus. The same will apply to the dark room and finishing rooms.

The best studios of the country will be searched for the latest ideas and the manufacturers will



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be called upon for their latest models of studio appliances. It is intended to make this as nearly a model of what the ideal studio should be, both from the standpoint of appearance and efficiency. It will be a practical lesson in studio planning, equipment and management for the man who wants to know. And as a progressive, educational feature it should be a success.

Instead of the old brass sign, all members of the Association have this year been given a handsome lithographed certificate of membership, done in two colors, and bearing the official Code of Ethics. The recent national membership drive resulted in the addition of a large number of new members and the outlook for the future of the Association seems brighter than ever before.



In place of an Easter card—your photograph.

Both seasonable—  
but one a permanent  
reminder of *you*.

*Make the appointment  
to-day.*

THE SMITH STUDIO

*At Easter Tide*

Your friends can buy  
anything you can give  
them—  
except your photograph.

*An early appointment means  
time for careful work.*

THE SMITH STUDIO



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# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1920



Cincinnati, O. . . . .	February 11, 12, 13
Cleveland, O. . . . .	February 17, 18, 19
Detroit, Mich. . . . .	February 24, 25, 26
Toronto, Canada . . . . .	March 2, 3, 4
Montreal, Canada . . . . .	March 9, 10, 11
Boston, Mass. . . . .	March 16, 17, 18
New York City . . . . .	March 23, 24, 25
Philadelphia . . . . .	March 30, 31, April 1
Pittsburgh, Pa. . . . .	April 6, 7, 8
Indianapolis, Ind. . . . .	April 13, 14, 15
Chicago, Ill. . . . .	April 20, 21, 22
Minneapolis, Minn. . . . .	April 27, 28, 29



Let your photo-  
graph carry the  
Easter Greeting



## THE SMITH STUDIO

Line cut No. 271. Price, 30 cents.

### THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first

served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*. E. K. CO.

*If you have seen the need of an extra printer  
now is the time to buy it.*



## The No. 1 Eastman Printer

Supplements your larger printer at a busy time—  
is a thoroughly practical and convenient printer  
at all times for all sizes of negatives up to and  
including 5 x 7. It is economical, quick acting,  
strong and convenient.

The price with red lamp, electric cord and  
plug to fit ordinary electric socket . . . \$20.00

**EASTMAN KODAK COMPANY,**

ROCHESTER, N. Y.

*All Dealers',*

# ELON

(Monomethyl Paramidophenol Sulphate)

They are the same identical chemical; but—it's much easier to say **Elon**. And when you do you are sure of getting the **Eastman-made** and **Eastman-tested** product.

*We make it—we know it's right*

## THE PRICE

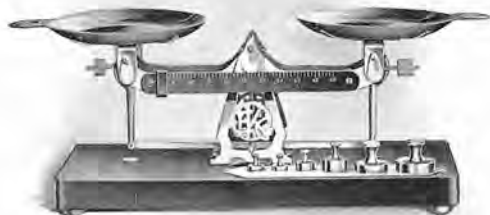
1 oz. Bottle . . . . .	\$ 1.05
$\frac{1}{4}$ lb. Bottle . . . . .	3.95
$\frac{1}{2}$ lb. Bottle . . . . .	7.65
1 lb. Bottle . . . . .	15.00

**EASTMAN KODAK COMPANY,**

**ROCHESTER, N. Y.**

*All Dealers'.*

*Built-in convenience  
and accuracy.*



## The Eastman Studio Scale

A scale designed for the professional photographer, with two things in view—convenience and accuracy. The sliding weight on the beam dispenses with small loose weights and makes for convenience. Accurately turned and tested weights and specially hardened steel bearings insure accuracy. There's a lifetime of service in every one of these scales.

### THE PRICE

Eastman Studio Scale . . . . \$4.50

**EASTMAN KODAK COMPANY,**

ROCHESTER, N. Y.

*All Dealers'.*

# Eastman Permanent Crystal Pyro

There has never been a better developer for film or plates than pyro—there has never been a better pyro than Eastman Permanent Crystal Pyro.

*We make it—we know it's right.*

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

*All Dealers'.*

*Make your  
dark-room a safe  
and comfortable  
place to work.*



## Wratten Safelight Lamps

Insure a definite degree of safety, a light to which the film or plate is least sensitive—soft, indirect and enough of it to work in comfort without straining the eyes.

Safelights are furnished for films or plates of different degrees of sensitiveness and may be quickly interchanged. The Series 2 Safelight is furnished unless otherwise specified.

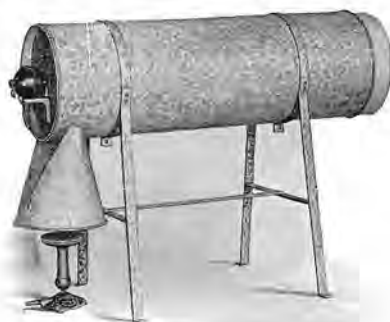
Wratten Safelight Lamp, No. 1 . . . . .	\$10.00
Do., No. 2, without slide for white light . . . . .	7.50
Series 1 Safelight, for plates not color sensitive, 8x10 . . . . .	1.25
Series 2 Safelight, for Orthochromatic film or plates, 8x10 . . . . .	1.25
Series 3 Safelight, for Panchromatic plates, 8x10 . . . . .	1.25

**EASTMAN KODAK COMPANY,**

ROCHESTER, N. Y.

*All Dealers'.*

*The holiday rush demonstrated  
the need of time-saving appliances.*



## THE IMPROVED MAJESTIC PRINT DRYER

cuts down the time necessary for delivery of properly dried prints—eliminates over-night drying. Small initial cost—easy to operate—nothing to get out of order. The prints are properly shaped and bone dry in from fifteen to twenty minutes.

Improved Majestic Print Dryer No. 1, complete, with 2 drying rolls, electric motor, fan, gas heater and stand . . . . .	\$35.00
No. 4, complete, with 4 drying rolls . . . . .	75.00
No. 5, complete, with 5 drying rolls . . . . .	80.00

**EASTMAN KODAK COMPANY,**

ROCHESTER, N. Y.

*All Dealers'.*

*We Buy Old Negatives—  
either Portrait Film or Plates*

We purchase lots of 100 pounds or more of Portrait or Commercial Film negatives, if in good condition and shipped in accordance with instructions. Before making any shipments, however, please secure packing instructions, prices and further particulars.

We purchase glass negatives of standard sizes from  $4\frac{1}{4} \times 6\frac{1}{2}$  to  $14 \times 17$ , provided same are in good condition and packed as per our instructions.

We will pay all the freight on shipments of 100 lbs. or more, except from localities where the freight rate exceeds \$1.00 per 100 lbs., in which case the shipper will be required to pay the excess.

For full instructions, shipping labels, prices, etc., address:

**EASTMAN KODAK CO.**

Department S.

ROCHESTER, N. Y.



## No. 9 Century Studio Outfit

*For Long Focus Lenses*

Thirty-six inches bellows extension plus all the practical and helpful features of the No. 7 Century Studio Outfit, describes this new addition to the Century line.

The advantages of long focus lenses in portraiture; the uniform excellence of Eastman Professional Film; and the convenience, rapidity and smooth operation of Century Studio Apparatus, created a demand for the No. 9 Studio Outfit.

Two negatives can be made upon an 8 x 10 or 5 x 7 film or plate, with a simple adjustment of the sliding carriage and diaphragms.

*All Dealers*

**EASTMAN KODAK COMPANY,**

*Century Camera Department*

ROCHESTER, N. Y.

*'Tis of our Cordova Stock*



## THE NORMA

This style is a happy combination of a real attractive new stock and a price which satisfies the studio looking for a moderately priced corner-holder style folder for staple sheet prints 4 x 6 to 11 x 14.

Colors: Granada Grey—Alhambra Brown.

Price ranges from \$5.50 for the 4 x 6 to \$15.00 for the 11 x 14.

Samples of both colors in either the 4 x 6 or 5 x 8 sizes for three 2c. stamps

WRITE FOR OFFER No. 3052

**TAPRELL, LOOMIS & COMPANY**

(EASTMAN KODAK COMPANY)

CHICAGO, ILLINOIS

*The Leading Card Novelty House of America.*

Its quality is real—its success  
is due to superiority.

# ARTURA

*The paper without a  
disappointment.*



Eastman Kodak Company,  
Rochester, N. Y.

*All Dealers'.*

Examine the shadow detail,  
the delicate gradation and  
especially the sparkling  
highlights of an Eastman  
Portrait Film negative and  
you will see the full mean-  
ing of the word "quality".

Then—use Film.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers'.*